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PERSIAN MARBLE TOMBSTONE, XI-XII CENTURY

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SUMMER ADDRESSES

In order to facilitate the prompt delivery of mail it is earnestly requested that Members and subscribers to the BULLETIN notify the Secretary of their summer changes in address and the number of months that this change will cover. The BULLETIN is mailed as second-class matter and if forwarded from a city address requires additional postage.

At a meeting of the Board of Trustees on June 8, 1931, the following memorial resolution was adopted.

IN MEMORIAM
EDWARD DEAN ADAMS

The Trustees of The Metropolitan Museum of Art record, with great regret for their loss, the death of their associate Edward Dean Adams, for nearly forty years a Trustee, and for many more years a Member of the Museum.

Active in engineering enterprises, especially in the development and transmission of hydroelectric power, long a figure of prominence in the banking world, and conspicuously successful in corporate reorganizations, for which he had a peculiar talent, he was also unremittingly interested in art and in the spread of its cultural influence.

His service as a member of the special committee for the acquisition of casts and reproductions, of which he was the energetic treasurer, was supplemented by his outstanding gift of a collection of reproductions of the more noteworthy of the bronzes from Herculaneum in the National Museum at Naples. The gift of a collection of photographs of Renaissance architecture and ornament and of Renaissance and baroque sculpture furnished an opportunity unique at the time for the historical study of these subjects. Other gifts of varied character and permanent value made a notable array of distinguished contributions, and for these he was, in 1909, elected a Benefactor of the Museum.

Mr. Adams was not less generous to the Museum in his untiring devotion to the duties of the other committees on which he served. As Chairman of the Finance Committee from 1905 to 1920, he brought to the management of financial affairs a wide business experience, a cool judgment, and a habit of close scrutiny of details. As a member of the Executive Committee from 1910 until his death, of the Committee on Sculpture, of the Building Committee, of the Committee on Educational Work, of the Committee on Prints, and of the Library Committee, of which he was long

the Chairman, he rounded out a most distinguished service.

Although prominent in the work of other organizations, he found in the Metropolitan Museum the most congenial field for his altruistic activities. It is in recognition of his activities in this field and in appreciation of his personal qualities that his associates direct this record to be made.

LOAN EXHIBITION OF ARMS AND ARMOR

From August 3 through September 27 there will be held in Gallery D 6 a Loan Exhibition of European Arms and Armor, which will include richly embossed and damascened objects, a number of historical harnesses of highest artistic merit, firearms ornamented with richly pierced and sculptured metalwork and skillfully carved and inlaid with ivory, and a choice collection of swords and shafted weapons.

Among the outstanding pieces may be mentioned the embossed armor of Bernhard von Weimar, the armor of the Constable Anne of Montmorency, the harness of the Earl of Pembroke, the armor of the Earl of Cumberland, the sword of Ambrogio di Spinola, its hilt exquisitely chiseled with biblical scenes, the embossed and damascened casque of the Morosini, and an embossed helmet by the celebrated Milanese armorer, Paulus Negrolì.

The object of the exhibition has been to gather together splendid examples of types which are not already represented in the Museum's collection. It is gratifying to report that collectors have been very generous in allowing the Museum the privilege of making its selection.

A PERSIAN MARBLE TOMBSTONE

Announcement was made in the January BULLETIN of a tombstone acquired in Persia by Dr. Dimand and added to the Near Eastern collection, with various other objects, as a gift from the late V. Everit Macy. The rectangular stone, now on exhibi-

tion in Gallery E 14A, is of gray marble.¹

In the center is the representation of a Muslim prayer niche. Two engaged columns with vase-shaped capitals such as were common for centuries in the Near East bear a pointed four-centered arch. The arch is decorated with an Arabic inscription in Kufic script, which, translated, reads, "Busy thyself with prayer and be not among the heedless in the service of thy Lord, rich in (the two remaining words of the inscription I cannot decipher)." In the tympanum of the arch is a scalloped motive, certainly a misrepresentation of a sea shell such as the one appearing in the magnificent marble mihrab in the Khāsakī Mosque in Baghdad. On the lintel beneath the tympanum is another Kufic inscription which reads, "His (*sic*) master al-Khābūr (Chāpūr?) ordered (this for) Fāṭima, daughter of Zāhīr al-Gabr." Below this is a cusped arch bearing an Arabic inscription in Naskhī script. This is also a verse from the Koran and reads, "Surely Allah is with those who guard (against evil), and those who do good (to others)."² Within this are the outlines of two other arches and of a suspended mosque lamp. In the spandrels of the two principal arches are vigorously drawn palmette scrolls and along the bottom is a row of six similar palmettes. Along the sides and over the top is a wide border containing an Arabic inscription in a stately and graceful Kufic script which has just begun to take on the foliate elaboration of the so-called Kufic *fleuri*. The verse is from the Koran and reads, "In the name of Allah, the Beneficent, the Merciful. And keep up prayer in the two parts of the day and the first hours of the night; surely good deeds take away evil deeds; this is a reminder to the mindful."³

The stone is said to come from a cemetery near Nihavand (south of Kirmanshah) in Persia. That it is Persian work is supported by the facts that palmettes of this squatty, lobed type are characteristic of the so-called Gabri ware, Persian pottery usu-

¹ Acc. no. 31.50.1. H. 25 $\frac{3}{4}$ in.; w. 17 in. Illustrated on p. 161.

² Koran, Surah XVI, verse 128. Translated by Muhammad Ali. Lahore, 1920.

³ *ibid*, Surah XI, verse 114.

ally assigned to the tenth and eleventh centuries; that the main arch in profile resembles the Persian type rather than the pointed "Gothic" arches of Syria; and that Zahir al-Gabr (the Zoroastrian, or fire worshiper) is a typical Persian name. It is curious to note that the Muslim articles of faith, "There is no God but Allah" and "Muhammad is the Messenger of God," are not included in the inscriptions, nor is the usual phrase stating that the deceased died on such and such a date.

In order to determine the date of the new piece, useful comparisons may be made with three dated tombstones which were exhibited at the International Exhibition of Persian Art in London. The earliest (cat. no. 58), lent by the Art Institute of Chicago, is dated A.H. 507 (A.D. 1114) and is said to have come from Rai (Rhages). The other two (cat. nos. 46 and 56), lent by a private owner, are dated A.H. 533 (A.D. 1138) and A.H. 545 (A.D. 1150) respectively and are said to have come from Yazd. These three pieces show the development in script and ornament that occurred in the first half of the twelfth century.

The Kufic script of the Museum piece is closest in style to that of the Chicago tombstone, both being without the floral scroll backgrounds that appear on the later pieces; but the script of the Museum piece has a certain angularity and simplicity which mark it as probably slightly earlier than the Chicago inscriptions. Furthermore, all three dated pieces are decorated with developed arabesque scrolls, which are very common on Persian pottery of the late twelfth and thirteenth centuries, having largely superseded the type of palmette scroll which appears on the Museum stone. If the style development in pottery is analogous to that in stone, then the Museum marble must not only be earlier than the year 1114 but may even belong to the late eleventh century.

Persian sculpture in any material is rare, owing to the extensive use of glazed tile as a means of architectural decoration, and the Museum collection is decidedly enriched by the addition of this product of able and intelligent craftsmanship.

JOSEPH M. UPTON.

PRINTS RELATING TO EARLY AMERICAN HISTORY

The popular interest aroused by the exhibition of over three hundred rare old engravings relating to American history which filled the galleries of the Department of Fine Arts in the Library of Congress from December, 1930, to May, 1931, suggested an exhibition of a portion of the collection this summer in the galleries of the Metropolitan Museum. This extraordinary collection, owned by the Mabel Brady Garvan Institute of American Arts and Crafts of Yale University, will eventually find its permanent home in the art museum at Yale.

The selection of the hundred and nineteen prints now being shown at the Museum has been made by a difficult process of elimination. In view of the forthcoming exhibition of the portraits of our first President, Washington's portraits, though a very strong part of the Garvan Collection, have been omitted. Endeavor has been made to avoid a duplication of many of the rarities hanging on the walls of the American Wing, to whose inspiration this stupendous collection of several thousand prints is due. The fact that views of New York and other towns are on display at the New York Public Library made it advisable to eliminate such prints so that the limited wall space of our print galleries could be used for the showing of engravings not otherwise readily accessible to the public.

Evidence of the lavish hanging of engravings in early days in the houses of the northern Colonies was first brought to the attention of the general public in an article in the BULLETIN of August, 1924,² an account which was amplified in the Handbook of the American Wing. Further research tells us that engravings played an equally important part in the life of the southern Colonies. The advertisements in their news sheets disclose a range of subjects as wide as those noted in the North.

When trade was reopened with Great Britain after the signing of the Articles of Peace in 1783 we find Stephen Clark, the

¹ In Galleries K 37-40 from July 12 through September 30.

² Pages 196-202.

famous book and print seller of Annapolis, announcing in the Maryland Gazette the arrival of "an elegant parcel of the most esteemed prints near five thousand." This advertisement shows the vogue for print buying in Maryland in those days. The next year Clark advertised "elegant aquatintoes, mezzotintoes and engraved prints, some of them executed in a masterly manner," in Annapolis. It is, therefore,

indeed the house and furniture has an elegant appearance as any I have seen in the country, Mr. Finnays or Wetherburnes⁴ in Williamsburg not excepted. The chairs, tables, &c, of the room I was conducted into were all of mahogany, and so stuffed with fine large glaized copper plate prints that I almost fancied myself in Jeffriess's⁵ or other elegant print shops."

The southern Colonies, however, had no



VIEW OF THE SPOT WHERE GEN. HAMILTON FELL AT WEEHAWK, BY C. WARD
AFTER J. WARD, AMERICAN, XIX CENTURY

appropriate that a portion of the Garvan Collection including such prints as were advertised by Clark should be housed on the walls of the beautiful Hammond-Harwood House, the Colonial Museum of St. John's College, Annapolis.

Prints evidently had the same appeal in Virginia, as we find George Fisher, a querulous and critical Englishman, noting in 1751 in his narrative⁶ of a trip north from Williamsburg when about to cross the Rappahannock River at Leedstown.

"I put up at one Mrs. T——ts, esteemed the best ordinary in town, and

outstanding engravers of their own with the exception of Charles Willson Peale. Probably this absence is due to the fact that the silversmith's trade there in no way received the lavish patronage which developed that art so successfully in New England and New York. However, we have every reason to believe that the same yearnings which led Peter Faneuil, John Hancock, and others to visualize through their print collections the personages in the public eye and the happenings in the Old

⁴ The Raleigh Tavern.

⁵ Undoubtedly the Thomas Jefferys (cf. ill. p. 166) who was already established in the business of publishing and selling prints in 1753 (*Gentleman's Magazine*, 1753, vol. 23, p. 160). He died in 1771 (*ibid.*, 1771, vol. 41, p. 523). (O. H. P.)

⁶ Narrative of George Fisher on Coming to Williamsburg, 1750-1755. *William and Mary College Quarterly Historical Magazine*, series I, vol. XVII.

and the New World prompted Washington, Jefferson, and their friends to adorn their walls with the masterpieces of the eighteenth-century engravers.

Revolution is the large mezzotint by Charles Willson Peale, "*Worthy of Liberty Mr. Pitt scorns to invade the Liberties of other People.*" Its arrival in America was



TRADE CARD OF THOMAS JEFFERYS, ENGLISH, XVIII CENTURY
IN THE MUSEUM COLLECTION

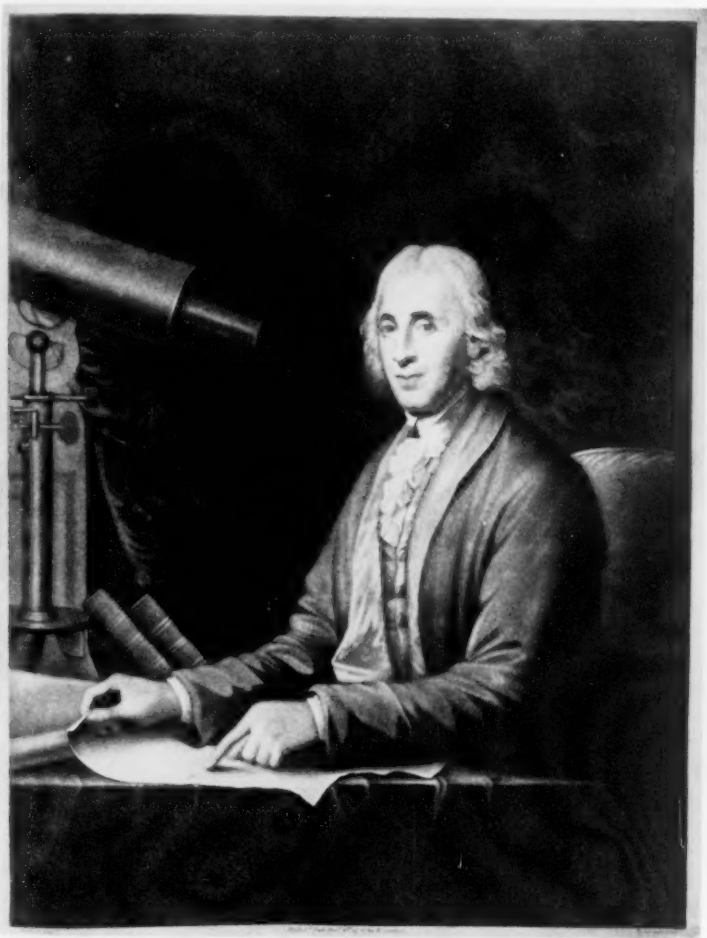
The Garvan Collection runs the whole gamut of American traditions and romance. From the engraver's standpoint the most interesting specimen is the more than brilliant impression of Peter Pelham's portrait of the great New England divine, Cotton Mather (1728). Of great human interest as revealing America's adoration of William Pitt during the tempestuous Stamp Tax days which preceded the American

thus noted in the Maryland Gazette of June 16, 1769, "We hear Mr. Peale, while he was in England, made a Mezzotinto of the great Mr. PITT, representing him in the Attitude and Habit of a Roman Warrior. The Piece is decorated with Elegant Emblematical Figures expressive of his noble Principles and of the present Genius of Great Britain and America with other significant Figures. He brought the Plate in

with him and a few of the Prints, which are for sale; but whether any more can be struck off here, we are not informed." The print is very rich in historical allegory,

Valentine Green, is seen at his best in his mezzotint of the dashing young English cavalryman, Colonel Tarleton.

Edward Savage, the Massachusetts en-



DAVID RITTENHOUSE, BY EDWARD SAVAGE, AFTER C. W. PEALE
AMERICAN, XVIII CENTURY

the significance of which was treated at length in an article in the BULLETIN of June, 1918.⁶

Of great beauty is the mezzotint of the famous soldier, General Nathanael Greene, from a painting by Peale, also one of Henry Laurens from a painting executed by Copley while Laurens was a prisoner in the Tower of London. The engraver of these,

⁶ Pages 138-143.

graver, whose well-known large mezzotints of Washington and Franklin hang in the American Wing and whose mammoth painting of the Washington family for two years greeted each visitor to the building, is represented by six rarities, the portraits in mezzotint of Thomas Jefferson, Benjamin Rush, Mad Anthony Wayne, William Smith, Nathaniel Russell, and, most interesting of all, David Rittenhouse, LL.D.,

F. R. S., the Philadelphia scientist, instrument maker, and optician, who made the pair of spectacles which Washington used for the first time when addressing at Newburgh the meeting of the officers of the Continental Army, then being driven into revolt by their neglect at the hands of Congress. His remark as he adjusted them to his nose, "You have seen me grow gray in your service, now you see me growing blind," made an appeal which was never to be forgotten by those present.

Of the various groups in the display at the Library of Congress, probably the pictorial history of our navy aroused the greatest interest. To New Yorkers not the least interesting of these prints is the earliest engraved record of our fighting on the water, "*The PHOENIX and the ROSE Engaged by the ENEMY'S FIRE SHIPS and GALLEYS on the 16 Augth, 1776*" on the Hudson River, just above the town of New York. Of great rarity and appeal are "*The attack made on Tripoli on the 3d August, 1804*" and "*BURNING of the FRIGATE PHILADELPHIA . . . TRIPOLI 16th Feb. 1804.*" These certainly bring close to our vision the achievements of our boyhood heroes, Preble, Bainbridge, and Decatur.

The lithographs of the latter part of the first half of the nineteenth century excited great popular interest. "Fictitious" though they are, they vividly depict and bring to mind scenes and almost forgotten incidents of the War of Independence. An afternoon spent studying this small portion of the Garvan Collection not only gives an insight into the history of the art of engraving in this country but revives many forgotten memories of the days when our great republic was in its formative state, floundering in the seas of doubt and trouble.

R. T. H. HALSEY.

AN ANONYMOUS GIFT OF CHINESE AND JAPANESE ART

The Far Eastern collection of the Museum has been enriched by an anonymous gift of a considerable number of miscellaneous Chinese and Japanese objects.¹ The

¹ Shown this month in the Room of Recent Accessions.

Chinese group consists of six bronzes, one piece of ivory, five ambers, and six jades; the Japanese group, of seven inro with netsuke and ojime attached, and two hanging tobacco sets. These objects were presented by the anonymous donor whose gift of an extensive collection of European and American decorative arts was placed on exhibition in the American Wing in February and described in the February BULLETIN.

The Chinese bronzes are very handsome specimens of the period sometimes called the Ming Renaissance. In the Sung dynasty



FIG. 1. BRONZE EWER WITH GOLD AND SILVER INLAY, CHINESE, MING DYNASTY

and, more especially, in the Ming, the old forms of bronzes were revived, and, no doubt the makers felt, improved upon. Handsome as many of these bronzes are, they lack the vitality of the earlier pieces and often tend toward overelaboration and ingenuity of decoration. The six examples given to the Museum are all excellent.

The most impressive is a large two-handled wine vessel inlaid with a pattern of gold and silver which reflects the influence of the Han dynasty. The pattern is made up of conventionalized animal forms, and the handles adorned with two heads of mythological beasts. Another bronze is in the form of a mythological beast with an inlaid pattern of conventionalized wings, following the tradition of the Han winged lions.

An unusual form is that of a wine vessel

in the shape of a pair of grotesque birds, highly conventionalized. At first glance they appear to be the symbolic pair of mandarin ducks, but the heads and feet suggest that they are either cocks or phoenixes. (To this day cocks are used in many parts of China in connection with the ceremonies for the dead, and one often sees a coffin being transported through the country with a white cock fastened on the top.)



FIG. 2. HANGING TOBACCO SET
JAPANESE, XVIII-XIX CENTURY

A three-legged pot with a cover, probably used for holding wine, follows closely the Han form. The legs are bears surmounted by phoenixes; the spout is a phoenix head with a small squirrel-like animal on top; the two bases of the handle present the front and rear quarters of a mythological animal, joined by interlacing serpents.

A conventionalized dragon motive of unusual decorativeness is found on a ewer (fig. 1).² The dragon motive is accented effectively by the eyes which are inlaid with gold, save for the central one which is of green malachite.

The last of the bronzes in this group is a tripod with cover, inlaid with geometric

² Acc. no. 31.49.5.

patterns in copper, silver, and malachite.

A small ivory figure of Kuan Yin is a welcome addition to our few ivories. The piece is of the Ming dynasty. It has a beautifully aged appearance, the result of artificial coloring, which accentuates the borders of the robes of the deity.

The ambers are exquisite examples of their type. There are three enchanting small dishes. The inside of the first is cut



FIG. 3. INRO WITH NETSUKE AND OJIME
GOLD LACQUER AND METALWORK
JAPANESE, EARLY XIX CENTURY

to represent a lotus leaf, but the outside is carved with the trunk and branches of a flowering shrub. The second has much the same pattern on a smaller scale, with the addition of two little dragon-like creatures on the edge of the bowl. The third has a very intricate design of lotus leaves and flowers outside, and the inside, which represents a lotus leaf, shows a small boy swimming. In one hand he clutches a fish and in the other a lotus stalk to which is attached a lifelike crab. The most charming piece of this group is of parti-colored amber which has been carved in the shape of two large trumpet flowers with leaves and tendrils. Last but not least is a small ornament

carved to represent a pair of mandarin ducks (fig. 4),³ one of which carries a lotus flower and stalks. It is amusing to see how the carver has used the imperfection in the amber to suggest the feathers on the back



FIG. 4. PAIR OF AMBER DUCKS
CHINESE, CH'EN LUNG PERIOD

of one of the ducks. The ambers are all of the Ch'ien Lung period.

The six funerary jades are a noteworthy addition to our collection of early jades. They include a pair of ceremonial knives



FIG. 5. JADE CEREMONIAL DISK
CHINESE, CHOU DYNASTY

and a cicada, of the Han period, and a pair of conventionalized pigs and a jagged ceremonial disk,⁴ of the Chou period (fig. 5).

The most unusual pieces in the Japanese group are two hanging tobacco sets, which we suggest were made by special order, presumably for wrestlers of importance. The leather pouch of the first is ornamented with peonies and a peacock carved in silver and gold and is signed, on the silver plaque

³ Acc. no. 30.120.134. ⁴ Acc. no. 30.120.126.

inside, "Hōgen Meiryū at the age of 61." The pipe is missing from this set. The netsuke, which is most unusual in size, is of carved ivory overlaid with gold, silver, and shakudo. The fifteen silver chains connecting the pouch and netsuke support a carved silver ojime which has bits of gold inlay.

The tobacco pouch of the second set (fig. 2)⁵ is adorned with a scene depicting Geuzanmi Yorimasa and his follower Inoshishi Hayata capturing Nuyé (a legendary monster with a monkey's head, tiger's body, and serpent's tail), executed in carved gold, copper, silver, shakudo, and shibuichi. The pipe is a very attractive reason for the accoutrements of this set, being of silver with a carved design of wistaria and butterflies, partly inlaid with shakudo. The netsuke, again unusually large, is of carved and pierced ivory very heavily overlaid with gold, silver, copper, and shakudo in a design representing Yebisu, one of the Seven Gods of Good Luck, with his horse and a small boy. The netsuke is signed "Rensai." The fifty chains connecting the pouch with the netsuke are of silver, and the ojime which confines them is of silver overlaid with the symbolic Objects of Mysterious Treasures in gold, shibuichi, and shakudo. Both of the tobacco sets are eighteenth- or nineteenth-century work.

Of the seven inro which form a part of the gift, two are of carved red lacquer, two of mirror-black lacquer with embossed designs in gold and colors, and three of gold lacquer with decoration in colored lacquer or metal inlay. The designs on these little cases are really exquisite and several are the work of well-known artists—one is signed "Yōyūsai," who died in 1845; two are signed "Kajikawa," an unidentified artist probably of the seventeenth to the eighteenth century. Others are signed by early nineteenth-century artists (cf. fig. 3).⁶ The netsuke and ojime are in several instances signed by artists of considerable renown in the fields of ivory and wood carving and metalwork. Admirers of Japanese art are recommended to the study of these diminutive objects, which represent some of the most delicate crafts of the East.

ALAN PRIEST AND MASAO ISHIZAWA.

⁵ Acc. no. 31.49.15. ⁶ Acc. no. 31.49.11.

THE SPRING RAIN COLLECTION OF JAPANESE SURIMONO IN THE H. O. HAVEMEYER COLLECTION

Compared to most forms of Japanese art, the appreciation of which often requires knowledge of religions and history and familiarity with manners, customs, and folklore, to say nothing of an understanding of technique in various mediums, the small¹ Japanese color prints called *surimono* appear



FIG. 1. PROBABLY NEW YEAR GREETING CARD, BY TEITEI SHÛRI, XVIII-XIX CENTURY. KYÔKA BY KYÛSHÔ-AN FÛRYÛ READS: WHEN THE PLUM BLOSSOM COMES, THE MELTING ICE WILL BE GONE

at first glance to be quite simple to comprehend and appreciate. Even compared to ordinary *nishiki-yê*²—to whose group, generically, they belong—they put, superficially, less strain on one's background and provide a more immediate and equally keen source of pleasure. This is largely because they are so simple in design and have, to such a degree, the charm of exquisite line and of delicacy of color. The drawing of the figures is apt to be unusually dainty and clear, and the familiar still-life objects of which many are composed present delight-

¹ There is really no standard size for *surimono*, although a very common measurement is about 7½ by 8½ in.

² Literally "brocade picture," a poetic name given to color prints because of the similarity of their colors to those found in brocades.



FIG. 2. YÊ-GOYOMI (PICTORIAL CALENDAR), PROBABLY BY KUBO SHUNMAN, 1757-1820. KYÔKA BY TAKAMOTORÔ URINO AND MITSUNOYA NAGATSURA. TWO COURTESANS, ONE DREAMING, THE OTHER LOOKING AT A CALENDAR UPON WHICH APPEAR THE MAIN SEASONAL EVENTS AS WELL AS THE LONG AND THE SHORT MONTHS OF THE YEAR 1814



FIG. 3. GREETING CARD, PEONIES AND IRIS, SERIES: COMPARISON OF DIFFERENT FLOWERS, BY KUBO SHUNMAN, 1757-1820. KYÔKA BY GURENDÔ Ô AND HAIKAI UTABA

fully rich surfaces, whether colored or merely highly embossed, in which the acid test has been successfully applied to the skill of the engraver and the printer.

But *surimono* are not so simple as this, although it is possible to enjoy them hugely without knowing anything further about them. Let us review for a minute the history of this form of color print and see of what elements it is composed. Quite simply and literally "printed things," *surimono* began to appear in the year A.D. 1765 in the form of *yé-goyomi*, or picture calendars,³ in-

pense was no consideration. The best workmanship, therefore, went into them, and their makers employed the best quality and the best kinds of color and material, such, for instance, as metal dusts plentifully used, which the publishers of the ordinary commercial print could not afford. That this fashion among artistic circles for a particularly exquisite form of color print naturally stimulated the quality and intricacy of workmanship of *nishiki-yé* in general is amply proved by the fact that the number of blocks used in commercial printing,



FIG. 4. GREETING CARD ISSUED ON THE OCCASION OF A MEMORIAL MEETING. CHERRY BLOSSOMS IN RAIN, BY RIŪRIŪKIO SHINSAI, XVIII-XIX CENTURY

to whose designs were woven the long and the short months of the year.⁴ These were distributed among friends as souvenirs, and quite a vogue developed for creating one's own compositions or engaging recognized artists like Harunobu—of whose picture calendars many, fortunately, are still in existence—to make special designs. Clubs were formed which foregathered and issued designs for their own and their friends' pleasure. These *surimono* were not offered for sale but were privately printed, and ex-

³ Laurence Binyon and J. J. O'Brien Sexton, *Japanese Colour Prints*.

⁴ Publication of calendars was entirely under the control of the government, and anyone who published calendars, other than those to whom the government had given permission, was liable to punishment.

which had been confined to two or three was increased to seven or eight in the early Meiwa period (1764-1772).⁵

Toward the end of the eighteenth century a demand sprang up for this type of print, called *surimono*, to be used as New Year cards, or as greeting cards for occasions such as anniversaries, and as souvenirs of gatherings, announcements of entertainments, notices of memorial meetings, etc. On almost all of these cards there appeared also poems, called *kyōka*, which the accompanying design to a certain extent illustrated. At this time *kyōka* were very popular. As culture spread from the west to the east (i.e., from the territory around Kyōto

⁵ S. Fujikake, *Ukiyo-yé: History of Ukiyo-yé Art*.

and Osaka to Yedo, the seat of the government during the Tokugawa period [1603-1868]) old forms were carried over and given new meanings, especially among the common people, who were responsible for the Ukiyo-yé school of art. The general trend was, of course, away from classicism, away from culture with a capital C toward modernity, even toward frivolity. A general spirit of "Eat, drink, and be merry" was

less, the example of one writer of *kyōka* who used as his pen name Nandaka Shiran, which loosely translated could be, "I don't know anything," has its appealing side, or, if not, at least serves to show how far the spirit of certain forms of poetry had wandered. The popularity of *kyōka* writing among men with poetical and artistic proclivities acted as a distinct spur to *surimono* making, the fine flower of that art being



FIG. 5. NEW YEAR GREETING CARD, ARTIST UNKNOWN. KYŌKA BY FIVE DIFFERENT POETS. SYMBOLS OF THE NEW YEAR: PINE AND BAMBOO AND FIGURES OF SO-CALLED MANZAI DANCERS. THE LATTER GO FROM HOUSE TO HOUSE OFFERING CONGRATULATIONS DURING THE NEW YEAR SEASON

not far from the fact. Just as Ukiyo-yé prints took time-honored legends and classical allusions for their subjects and gave them a wicked turn in the form of popular analogy, so poetry, one of the most revered of the arts, nourished in a fine tradition of form and content, was used to convey meanings which would no doubt have made the hair of ancient scholars turn gray. *Kyōka*, literally "humorous poems," were the result of this kind of usage. Senses of humor differ, and what one person considers funny another may easily not; neverthe-

realized during the Kwa-sei period (1804-1830). This would be indicated by the technical point of the increase in the number of blocks used, which went far beyond the initial jump of the early Meiwa period previously mentioned; by the fact that the colors used were not only the ordinary pigments used on wood-block prints but also the finer pigments employed in hand painting⁶; and by the fact that *kyōka* writing was then reaching its height of popularity. We have aids to determining, also, the author-

⁶ Fujikake, op. cit.

ship of these prints in its wider sense, that is, the person who ordered the print or who suggested the design for it (although he did not execute it himself)—two fairly common factors in the production of *surimono* which did not enter into the production of ordinary commercial prints—and sometimes their ownership after they were distributed, according to the custom prevailing among these social gatherings. One aid is the stamped seal which often appears in addition to the ordinary printed seal or printed signature, the usual guide to the actual designer of a print. When scholars have been able to interpret correctly all these potential data, we shall have more intimate knowledge of *surimono* than we have at present.

The only remaining point of interest, which may be both a delight and a snare to the layman in enjoying *surimono*, is the fact that their designs, simple though they may be, are often symbolical. This may not be a real stumblingblock, for it is not always the case, and a great deal of pleasure may be had from regarding familiar objects—such as books, fruit, shells, fish, etc.—just as familiar objects, beautifully depicted. Whether it adds to or detracts from the charm of a piece of still life to know that it is also a symbol, it would be hard to say; but the fact remains that as an example of exquisite engraving and color printing such symbolism in a *surimono* has a constant appeal while the other more intellectual attributes associated with it may vary in the response they awaken.

The Harusamé Shu, or Spring Rain Collection of 492 *surimono*,⁷ a part of the bequest of Mrs. H. O. Havemeyer, is a comprehensive and beautiful selection of *surimono* of the golden period. Containing the works of about thirty-six different artists, it represents types of greeting cards issued between 1808 and 1827, and demonstrates perfectly the skill and graciousness achieved in this field by such well-known friends as Hokusai, Hokkei, Shinsai, Gakutei, Toyohiro, Toyokuni, Shunman, Kitao Shigemasa, Yanagawa Shigemasa, Yeishi, Yeizan, and Yeisen, as well as many others. The collection, gathered together by the famous Japanese collector Tadamasu Haya-

shi in 1889, was bound by him in three albums in typical Japanese fashion. So charming is it in its present legitimate state, in which it may be seen at any time in the Study Room of the Print Department, that the Museum has decided not to unmount it even for exhibition purposes, and therefore it will be shown practically intact in our galleries with the understanding that the pages will be turned from time to time in order that as many of the prints as possible may be seen.

LESLIE RICHARDSON.

RECOLLECTIONS¹

The portrait of the Reverend Doctor James Melancthon Mathews, the first Chancellor of New York University, painted by Henry Inman and recently lent to the Museum by the Chancellor's great grandnephew, Judge A. T. Clearwater, came most felicitously during the celebration of the one hundredth anniversary of the founding of that university. The picture has attracted so much attention that the Editor of the BULLETIN asked the Judge if he would give some account of his recollections of his illustrious great granduncle.

"Well," said the Judge, "as you know, Dr. Mathews was a distinguished clergyman of the Reformed Dutch denomination. He was an uncle of my grandfather, Thomas Theunis Clearwater, who had a beautiful place at Twaalfskill, now within the limits of the city of Kingston, and who for many years was an elder in the old First Dutch Church of that place.

"The Reverend Doctor Thomas DeWitt of the Dutch Reformed Collegiate Church of New York was my grandfather's cousin, and one of the last clergymen who preached in both Dutch and English. Dr. DeWitt was born at Twaalfskill in an old stone house adjoining my grandfather's place, and with Dr. Mathews was a frequent visitor at my grandfather's home.

"Being the only grandson, I was a constant inmate of my grandfather's home. My

¹ Rarely has any portrait in the Museum galleries called forth such a delightful series of reminiscences as those contained in this article, contributed by Judge A. T. Clearwater.

⁷ Acc. nos. 1900-2391. Shown in Gallery H 14.

grandfather, grandmother, and these two dominies talked Dutch, particularly when they talked about me, as frequently they did, and, although I came to understand the language of Holland, I never have been able to speak it with any degree of fluency. Now these two dominies were in the habit of examining me as to my knowledge of the Catechism of the Dutch Church. They agreed that I ought to be a minister of that faith, but my grandfather, who had a touch of irony in his make-up, wished me to be a soldier. Accordingly, as I had a sort of genius for mathematics and as I was born at West Point, I prepared to enter the Academy, to which I was appointed a cadet. But my grandmother and mother strongly objected to a military career, and as they were dominant personalities I became a lawyer.

"My grandfather had been an officer in the War of 1812. When that army disbanded, his companions in arms, following a fine old custom of the period, presented to him a silver tankard, which I inherited and lent to the Museum, where it long has been exhibited.

"My grandmother brewed a fine milk punch in this old tankard, of which Holland gin was an essential and much beloved component. Many a time have I seen my grandfather and the two dominies drinking my grandmother's punch and munching krullers which she had prepared by dropping the material into a pot of boiling butter. Always she insisted that lard was a poor 'shortening' for *oileykoeks*, krullers, or pie crust.

"The portrait of Dr. Mathews came to me with memorabilia of both Dr. DeWitt and the Chancellor. It seemed an auspicious and felicitous thing to lend the portrait to the Metropolitan at the celebration of the one hundredth anniversary of the founding of New York University, and to have it exhibited in the same room in which is exhibited my grandfather's tankard. To all Dutch men and Dutch women, who naturally accept the Calvinistic doctrine of immortality, this reunion would, I fancy, be pleasing, if peradventure the spirit of the old Chancellor should some day visit the galleries of the Metropolitan where the

tankard and the portrait are displayed.

"This portrait by Inman fully accords with my remembrance of Dr. Mathews. While I have a portrait of my grandfather, I have none of Dr. DeWitt. The three of them were ardent supporters of the Government and always remembered the President of the United States in their prayers at morning family worship, which was as much an incident of daily life at my grandfather's house as breakfast.

"My recollections of all three men are vivid. There was about both dominies a fine personal charm. They seemed to radiate goodness. Their conversation rarely was critical. They were strong supporters and admirers of President Lincoln. The only denunciations I ever heard them utter were against that ancient enemy of humanity, the Devil, and against the men who were responsible for the secession of the Southern States. All of them had many acquaintances and friends in the South. My grandfather, particularly, had friends and relatives in Charleston, South Carolina. But the action of that state in passing the ordinance of secession terminated all our relations with the South. These were not renewed until the celebration a few years ago of the two hundred and fiftieth anniversary of the founding of the Huguenot Church at Charleston, when relatives of mine connected with that historic congregation invited me to come to Charleston and deliver an address upon the services rendered by the Huguenots who left France at the time of the Revocation of the Edict of Nantes and so greatly aided in the formation of the republic of the United States.

"I accepted the invitation. Although I have delivered many addresses in this country, and some in England, France, and Holland, I have never received a warmer welcome anywhere than at the Opera House in Charleston from the descendants of those of my grandfather's relatives who were ardent secessionists.

"Although my life greatly has been an overcrowded one, I recall with growing interest these associations of my boyhood, always with the feeling that I never have attained to the position hoped and predicted for me."

ACCESSIONS AND NOTES

ELIAL T. FOOTE

As the BULLETIN goes to press we learn with deep regret of the death of the Assistant Treasurer, Elial T. Foote, at St. Luke's Hospital after a long illness.

Mr. Foote came to the Museum on May 1, 1914, during the treasurership of Howard Mansfield, after a long business career in this city and in New Jersey.

A MEMORIAL MEETING. On June 8, 1931, a memorial meeting was held in the Lecture Hall in honor of Robert W. de Forest, Edward Robinson, Edward D. Adams, George F. Baker, and Charles W. Gould. The meeting was attended by Mrs. de Forest and members of her family, Mrs. Edward Robinson, Trustees of the Museum, and practically its entire personnel. Addresses were made by William Sloane Coffin, who presided, William Church Osborn, Herbert E. Winlock, who also read a letter from Gisela M. A. Richter, and Henry W. Kent.

The meeting expressed the sorrow of all connected with the Museum at the loss of these five valued leaders, but at the same time it was pervaded by a spirit of pride in their achievements and of determination to carry on their work. This date will long be a significant anniversary in the annals of the Metropolitan Museum.

MEMBERSHIP. At a meeting of the Board of Trustees held June 8, 1931, Mrs. Edward Robinson was elected a Fellow of the Museum in Perpetuity, and twenty-four persons were elected to the class of ANNUAL MEMBERS.

A GIFT OF A GOWN OF THE SECOND EMPIRE. The Museum has received as a gift from Mrs. Thomas Robins a French gown of the period of the Second Empire. Made between 1864 and 1869, it bears the label "Gagelin, Rue de Richelieu 83." M. Gagelin was a famous *couturier* of his day, and the elegant simplicity of this costume testifies to his rare ability as a designer. It is of lavender silk, decorated with applied silk bands and rosettes of a lighter shade of lavender.

The garment, which may be seen this month in the Room of Recent Accessions, has a certain historical interest in that it was worn in Washington by the mother of the donor, who was a niece of Salmon P. Chase, Chief Justice of the Supreme Court of the United States from 1864 to 1873.
J. G. P.

THE HANDS OF DEMOSTHENES. In order to approximate more closely the original composition of the statue of Demosthenes by Polyeuktos (about 280 B.C.) we have removed from our cast of the Vatican replica the restored hands holding a scroll and substituted for them the clasped hands from the replica found in the Barberini Gardens.¹ That the original bronze statue by Polyeuktos had clasped hands we know from the famous anecdote about the Athenian soldier who hid a purse full of gold in the "interlaced fingers" of this statue and on his return found the gold safely in its place (Plutarch, Demosthenes,

¹ Acc. no. 31.64.

² P. Hartwig, *Zur Statue des Demosthenes*. In *Jahrbuch des deutschen archäologischen Instituts*, 1903, vol. XVIII, pp. 25-33.

31). The two statues of Demosthenes in the Vatican and in Copenhagen (the latter formerly in Knole Park) have hands holding a scroll, but in both cases the hands have been shown to be modern restorations. The discovery in the gardens of the Palazzo Barberini of a pair of folded hands, together with a sandaled right foot, evidently from a third replica of this statue, has provided the clue for the correct reconstruction and has made certain the identification of the Vatican and Copenhagen statues as copies of the bronze by Polyektos. It will be seen in our cast (no. 890 in Gallery B 42), that the clasped hands admirably complete the composition of the statue. In execution they are somewhat rough. Either the third replica of which they formed a part was not so carefully finished as the Vatican and Copenhagen statues or the hands of the Barberini replica were an ancient repair. The latter theory is made possible by the fact that the hands are made in a separate piece. The ancient repair would presumably have approximated the original design.

G. M. A. R.

AN EMBROIDERED INDIAN JACKET. An embroidered Indian court jacket of the period of the great Mughal emperor, Shah Jahan (1627-1658), has recently been purchased by the Museum. This important and engaging acquisition¹ may be seen this month in the Room of Recent Accessions. Similar in style to a painted and gilded costume² recently added to the Museum collection, the jacket was probably worn with a skirt of a like material. Characteristic of this type of costume are the ornamental tabs used at the front to fasten the garment into position and the sleeves of exceptional length, with openings at the wrist to permit the use of the hands. Similar garments are frequently represented in Indian miniature paintings of the seventeenth century.

The embroidery, applied after the cotton cloth had been fashioned into the required jacket form, was worked with silk thread in chain and outline stitches. Rows of floral sprays in delicate shades of green, yellow,

and red ornament the surface; the neckband, cuffs, and tabs have more elaborate floral decoration.

J. G. P.

METROPOLITAN MUSEUM COLORPRINTS. Twenty new subjects have recently been added to the Museum's reproductions in color. These single prints, approximately



EMBROIDERED JACKET, INDIAN
XVII CENTURY

14 by 18 inches in size, supplement the eight portfolios of smaller prints, already published. European and Near and Far Eastern paintings are included in the new series, many of them from the Havemeyer Collection. The subjects are as follows:

No. 1. Young Mother Sewing, by Mary Cassatt

¹ Acc. no. 31.47.

² Acc. no. 29.135.

- | | |
|---|---|
| No. 2. Palm Tree, Nassau, by Winslow Homer (water color) | No. 13. Three Rabbits, Chinese, Attributed to Kung Chi |
| No. 3. Sloop, Bermuda, by Winslow Homer (water color) | No. 14. Chinese Children at Play, Japanese, Attributed to Kano Yeitoku |
| No. 4. The Visit, by Pieter de Hooch | No. 15. Fighting Elephants Watched by Jahangir, Indian, Mughal School |
| No. 5. Lady Playing a Theorbo, by Gerard Terborch | No. 16. Portrait of Shah Jahan on the Peacock Throne, Indian, Mughal School |
| No. 6. The Adoration of the Kings, by Hieronymus Bosch | No. 17. Portrait of a Woman, Indian, Mughal School |
| No. 7. The Arrival at Bethlehem, by Cornelis Massys | No. 18. A Prince Riding an Elephant, Indian, Mughal School |
| No. 8. The Third-Class Carriage, by Honoré Daumier | No. 19. Riding Horse and Runner, Indian, Mughal School |
| No. 9. The Foyer, by Edgar Degas | No. 20. Princes on the Hunt, Persian, XVI Century |
| No. 10. By the Seashore, by Pierre Auguste Renoir | |
| No. 11. Buddha and Two Attendants, Chinese, Unknown Artist | |
| No. 12. Horse and Willow Tree in the Moonlight, Chinese, Attributed to Chi Chên | |

An illustrated folder more fully describing these prints and giving the price and size of each may be obtained upon application to the Secretary.

LIST OF ACCESSIONS AND LOANS

MAY 6 TO JUNE 5, 1931

ARMS AND ARMOR

Miguelet pistol lock, Italian, abt. 1650; dagger with sheath and silver mountings, Indian, XVIII cent.*

Purchase.

BOOKS—THE LIBRARY

Gifts of Howard Mansfield and of Mrs. John D. Rockefeller, Jr.

CERAMICS

Vase, pear-shaped, white soft-paste, Chinese, K'ang-hsi period (A.D. 1662-1722).*

Bequest of Lizzie P. Bliss.

COSTUMES

Silk dress, French, 1864-1860.†

Gift of Mrs. Thomas Robins.

LACES

Sampler: examples of drawnwork, Dutch (?), XVIII cent.†

Gift of Mrs. John Sherman Hoyt.

METALWORK

Figure, camel rider, in beaten silver, Parthian or Bactrian, I-II cent. A.D.*

Bequest of Lizzie P. Bliss.

Vase, wine vessels (2), wine pot, tripod, and ewer, bronze inlaid with gold, silver, copper, etc., Chinese, Ming dyn. (A.D. 1368-1643).†

Anonymous Gift.

* Not yet placed on exhibition.

MINIATURES AND MANUSCRIPTS

Miniature, Portrait of a Man, by Daniel Dickinson, American, 1795-after 1840 (Floor II, A 31).

Purchase.

PAINTINGS

Portrait of Edward Robinson, by John Singer Sargent, American, 1856-1925 (Floor II, A 12).

Gift of Mrs. Edward Robinson.

Italian Hill Town; water colors (2); Louvre—Autumn Afternoon and Mountain; wax sketches on linen (2); Dance Uplift and Dance Group, all by Arthur B. Davies, American, 1862-1928.*

Bequest of Lizzie P. Bliss.

Tables for Ladies, by Edward Hopper, American, contemporary.†

Purchase.

PHOTOGRAPHS—THE LIBRARY

Gifts of the Paulist Fathers and of Shreve, Lamb & Harmon.

PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

Bequest of James C. McGuire (697 prints, 1 reproduction, 52 books, 4 characters [types]).

Gift of Mrs. Bella C. Landauer (132 prints). Books (2).

Purchase.

† Recent Accessions Room (Floor I, D 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

REPRODUCTIONS

Cast, bronzed plaster, of a bearded man (original in the Akropolis Museum, Athens).*

Purchase.

TEXTILES

Piece of gold brocade, Italian, abt. 1300; tapestry rug, Persian, XVII cent.*

Purchase.

WOODWORK AND FURNITURE

Door, carved wood, Mesopotamian, VII-VIII cent.*

Purchase.

Cabinet, carved wood, Flemish, XVII cent.*

Gift of Mrs. Harold Fowler.

ARMS AND ARMOR

Collection (97) of knives and daggers, mainly Oriental and XVIII-XIX cent. (Floor I, H 5).

Lent by Mrs. Caspar Whitney.

DRAWINGS

Portrait of Mrs. James Lloyd (Hannah Breck), by Charles B. J. F. Saint-Memin, French, 1770-1852.*

Lent by Dr. Elsie Reed Mitchell.

*Not yet placed on exhibition.

PAINTINGS

Primitives (2): Portrait of a Man, XV cent., and Annunciation, abt. 1400 (Floor II, C 37); The Mountebank's Family, by Honoré Daumier, 1808-1879—French (Southwest Stairway); Portrait of a Man, by Adrian Isenbrant, Flemish, abt. 1485-1551 (Floor II, C 37).

Lent by Arthur Sachs.

Dream of Joseph, Russian, XVII cent.*

Lent by Mrs. Charles Howland Russell, Jr.

Portrait of William Bayard and Portrait of Mrs. William Bayard, Jr., both by Gilbert Stuart, American, 1755-1828 (American Wing).

Lent by Howard Townsend.

PRINTS, ENGRAVINGS, ETC.

Aquatint, Portrait of Mrs. James Lloyd (Hannah Breck), by Charles B. J. F. Saint-Memin, French, 1770-1852.*

Lent by Dr. Elsie Reed Mitchell.

TEXTILES

Sampler, by Rebekah Shreve, American, 1786 (American Wing).

Lent by Mrs. Francis Boardman.

WOODWORK AND FURNITURE

Trestle gate-leg table, American, first quarter of XVIII cent. (American Wing).

Lent by Anna B. and Morgan D. Manesse.

CALENDAR OF CURRENT EXHIBITIONS

JULY, 1931

LOAN EXHIBITIONS

Prints Relating to Early American History from the Garvan Collection	Galleries K 37-40	July 12 through September 30
Daggers and Knives from the Caspar Whitney Collection	Gallery H 5	June 8 through October 31

TEMPORARY DEPARTMENTAL EXHIBITIONS

Japanese Printed Greeting Cards (<i>Surimono</i>) in The H. O. Havemeyer Collection	Gallery H 14	July 12 until further notice
Indian and Indonesian Textiles	Gallery H 15	April 12 through September 15
Lace and Costume Accessories	Gallery H 19	March 9 through September 30
Prints—Selected Masterpieces	Gallery K 41	March 11, 1929, until further notice

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

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MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

THE BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	10 a. m. to 6 p. m.
Saturdays	1 p. m. to 6 p. m.
Sundays	10 a. m. to 5 p. m.
Other days	10 a. m. to 6 p. m.
Holidays except Thanksgiving & Christmas	10 a. m. to 6 p. m.
Thanksgiving	10 a. m. to 5 p. m.
Christmas	1 p. m. to 5 p. m.
American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	12 m. to 5:15 p. m.
Saturdays	Closed
Sundays	12 m. to 4:45 p. m.
Other days	12 m. to 5:15 p. m.
Holidays except Thanksgiving & Christmas	12 m. to 4:45 p. m.
Thanksgiving	Closed
Christmas	Closed
LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.	
MUSEUM EXTENSION OFFICE: 10 a. m. to 5 p. m., except Sundays and legal holidays.	
PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.	

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7600. The Cloisters branch of the Museum, Washington Heights 7-2735.